EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a costume for a young lady, of mousseline-laine, in plain and figured. The plain is used for the underskirt, which is kilted into a deep yoke fitting the waist. The polonaise

No. 1.

is of the printed figured delaine. It is fulled at the waist over the tight-fitting underlining, and the apron-front and waist-fronts are cut all together, and draped to form a short apron, drooping in front, and plaited high up at the sides. The back is arranged either in full irregular puffs, or else in three deep loops, to

No. 2.

fall like loops of a sash, one over the other. These mousseline-laines are entirely new this season, and they come mostly in flowers, fruits, or leaves, on a white or écru ground, with the

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design in the natural colors of the flowers, fruits, or whatever it may be. Shades of wood-color seem to be the most popular, as they combine well with either écru or cream-white plain material. These delaines cost seventy-five cents for single-width, and one dollar and a quarter to one dollar and a half for the double-fold. Six to eight yards of the

No. 3.

figured material, will be required for this costume, double-fold.

No. 2—Is a new model for making a sateen, or any other nice washing goods, of a plaid or small figure. Our model is of checked sateen, and the skirt has first a kilted flounce twelve inches deep; over this are two of seven inches, put on to droop in front, one over the other, as

No. 4.

may be seen in the illustration; then comes the short apron-tunic, edged with open-worked Hamburg, put on as a ruffle. The back is simply hemmed and much puffed. The basque has a box-plait and three plaits each side of it for the fronts, and the same or plain in the back, according to the individual taste and figure of the wearer; only slight figures look well in these plaited waists. Collar and cuffs of the embroidery. Velvet or ottoman ribbons tie at the throat, and, at the waist, from the side-seams only. Small bullet-shaped pearl buttons. This would be a very stylish way of making up a checked summer silk, using lace instead of the embroidery. Fourteen to fifteen yards of sateen, and four yards of embroidery, will be required. Of the narrow summer silks, not less than twenty yards.

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No. 3—Is also a new design, suitable for sateen, chintz, or dotted mull muslin. Our model is of navy-blue sateen, with large polka-dots or rings in white. The skirt has three deep flounces, edged with guipure embroidery or linen-lace. These are only slightly full. The polonaise is fulled at the waist in front, the fullness being continued to form the paniers, which join the back-drapery. The paniers are edged with the lace or embroidery, as seen. The fullness at the waist is held in place by several rows of gathers, over which a ribbon may, or may not, be tied.

No. 5.

Cuffs of the lace or embroidery. The back-drapery is continued from the waist, and is very much puffed. For a dotted mull or grenadine, there are endless varieties of lace and Swiss embroideries to select from. For sateen, twelve to fourteen yards will be required, with twelve yards of embroidery. Grenadine will take sixteen yards; dotted mull, ten to twelve yards, according to width.

No. 4—Is a costume suitable for either street or house, of gray bège. The skirt is formed of deep kilt-plaits, edged with a band of black velvet. This kilting forms the entire underskirt.

No. 6.

In front, there is a short cross-drapery. The waist forms a pointed basque back and front, which is edged with a band of velvet. The fullness of the darts is laid on the outside in tiny

No. 7.

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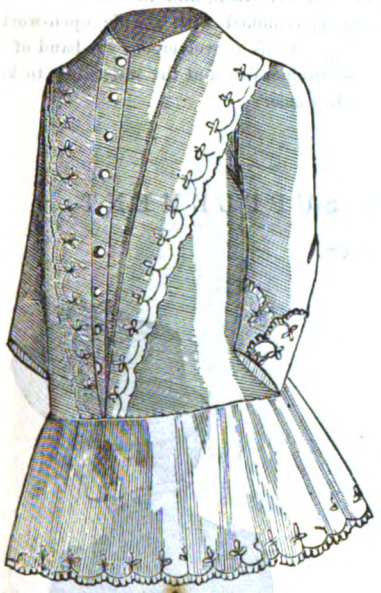
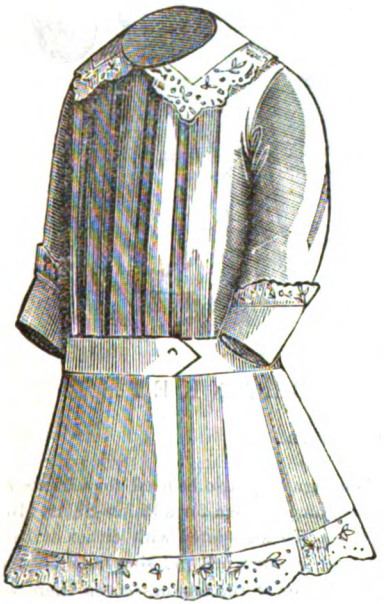
flat plaits. From under the points of the basque the open tunic is arranged, forming long points



No. 8.

in front, caught up high at the sides, and slightly looped in the back. Collar and cuffs of velvet.

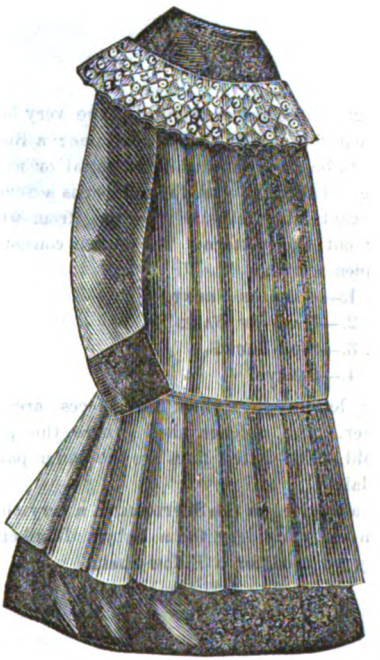


No. 9.

The latter are ornamented by flat bows of narrow velvet ribbon. Ten to twelve yards of double-fold material, and two yards of velvet, will be required.

No. 5.—For a boy of seven to eight years, we have a suit of plaid tweed: knickerbocker pants and blouse jacket. The jacket has a box-plait exactly in front, and a side-flap for the button-holes, fastening on the right side. Two box-plaits are in the back, and a belt of the material, with leather buckle, confines the jacket at the waist.

No. 6—Is a blouse, of flannel or cashmere, for a little boy of three or four years. The fullness of the blouse is fitted into the circular yoke, which has the edge cut out in deep squares and bound with silk braid. The cuffs are made to



No. 10.

match, also the edge of the skirt. Under the deep cuts of the skirt a bias band of velvet is arranged. The blouse is gathered in at the waist, and a bow-and-ends of velvet or ottoman ribbon is there tied. Another similar one at the neck.

No. 7.—For a little girl of three or four years, we have a pearl-gray cashmere or nun's-veiling, trimmed with open-worked embroidery. The centre of both the front and back is kilted. The collar and cuffs are of the embroidery.

No. 8—Is a long Princess bodice, with bretelles in front, and square collar at the back. This dress may be made of either flannel, piqué, or gingham. The embroidery is of braid, and scal-

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loped edge. A narrow Hamburg edging may be used instead.

No. 9—Is a pinafore for a child, in Turkey-red twill, trimmed with embroidery. The bodice is box-plaited back and front. The skirt, collar, and cuffs are edged with embroidery. A belt of the material covers the waist-seam.

No. 10—Is a blouse, of flannel, either navy-blue or coachman's-drab, over a velveteen skirt of a darker shade. The blouse is simply plaited into a yoke of the velveteen, and fastens at the back. The yoke is trimmed with a wide open-worked embroidery. Cuffs of velveteen. A band of the flannel is stitched down at the waist-line, to keep the kilts in place.

BLOUSE-WAIST: WITH SUPPLEMENT.

BY EMILY H. MAY.

We give here an engraving of the very latest thing out for a young lady's costume: a Blouse Waist, to be made of washing-material or nun's-veiling. Folded in with the number is a SUPPLEMENT, containing full-size diagrams, from which to cut out the pattern. The blouse consists of four pieces, viz:

No. 1.—HALF OF FRONT.
No. 2.—HALF OF BACK
No. 3.—SIDE-BACK.
No. 4.—SLEEVE.

The letters show how the pieces are put together. The notches show where the plaits are laid. The dotted lines are the under part of the plaits.

We also give, on the SUPPLEMENT, a very choice design in embroidery for a Baby's Blanket, or it may be used for a Pillow-Sham.

DESIGN FOR BABY'S BLANKET.

BY MRS. JANE WEAVER.

We give, on the SUPPLEMENT folded in with this number, a very choice design for a Baby's Blanket. It should be worked in silk or crewel, on white flannel, and the edge finished by either binding it with ribbon or buttonholing the edge with crewel, as all old-fashioned blankets were finished. The buttonholed edge is considered the more artistic, though many mothers like the ribbon-binding the best. It is all taste.

This design may also be used for various other purposes, among them for a Pillow-Sham. In this case, it may be alternated with either or both of those given in our April and May numbers respectively. Either of the mottoes given there would also come in well with this design. It should be worked either in outline or blue crewel, or in linen. The edge of the pillow-sham should be finished with a fine nainsook ruffle, to be goffered.

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JEWEL-BOX.

BY MRS. JANE WEAVER.

A box of the proper size should be made of light wood, or any old box may be re-covered. The cover may be either of satin, plush, velvet, or kid, and the embroidery is done in colored silks and gold thread. This design, or any simple border with sprays of flowers and leaves, may be substituted.

DESIGNS IN FRONT OF NUMBER.

BY MRS. JANE WEAVER.

In the front of the number, we give two pages of designs for the Work-Table. The first page contains a design for a Patchwork Quilt, etc., the other for a Flounce in Embroidery, etc.

I. Design for Patchwork, or for Berlin-wool on canvas, or bugle-work on canvas: a particularly effective affair, which would also look well as a curtain-border, or mantel-border, or border of a table-cloth.

If for Berlin-work, any Penelope-canvas, and two shades of Berlin-wool, with for the top a contrasting but complimentary color: as with two shades of scarlet, use a gold-colored plush. The work is done in the usual cross-stitch, with four-thread Berlin-wool, and when finished (but without gold cord) is suitable for a footstool.

If for bead-work, on Penelope-canvas, choose black bugles and moonlight-beads, and for the top gold-colored bugles of the size to cover each four interlaced threads of the canvas; sew them on with black or white carpet-thread · the bugles each to lie in one direction, as in cross-stitch. This also looks well for a foot fender-stool, and also for a mantel-border.

II. Cover for Pocket-Book.—This is on the same page. The cover may be either kid, satin, or cashmere: the two latter must be lined with muslin before the work is commenced. The small spray is embroidered au-passé, gold or silver thread or silk being used for the purpose.

III. Flounce in Embroidery.—The design for this is on the page following the other, and at the bottom of the page. It can be carried out either in white French embroidery-cotton on a white or Turkey-red ground, or with colored silks on a cloth ground. The picot edge, we would say, is machine-made.

IV. Lily of the Valley.—This is at the top of the same page with the above, and is done in white embroidery.

A Sprig in embroidery, and the name "Nellie," for marking, completes this page.

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PATTERNS FOR CROSS-STITCH EMBROIDERY

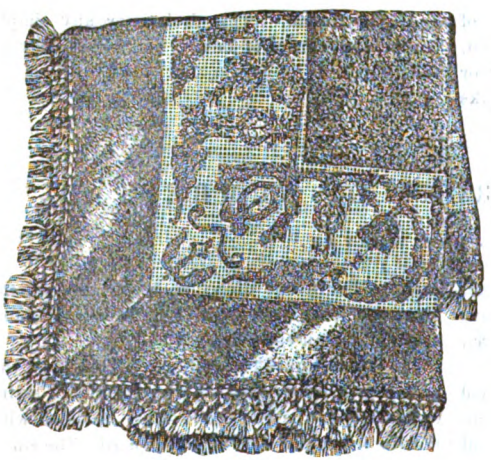
BY MRS. JANE WEAVER.

Cross-stitch embroidery still enjoys widespread popularity, after an almost unprecedented run of several years: and deservedly so, as hardly by any other kind of work can such good effects be obtained with a few colors and little labor. Besides, the variety of patterns which can be designed and combined in cross-stitch is well-nigh unlimited.

In the front of the number, we give several patterns, printed in colors, comprising two alphabets, etc. These patterns are new ones, that have just come out in France, where cross-stitch has also become a favorite kind of embroidery. The alphabet of small letters, although often required, is but seldom met with. The unusually beautiful corner and square need no special explanation. The square, if used for repeat-borders or corners, may be placed, with a very good effect, diamond-fashion. The large alphabet is given, in reply to numerous inquiries. On the whole these patterns are among the most useful we have ever given.

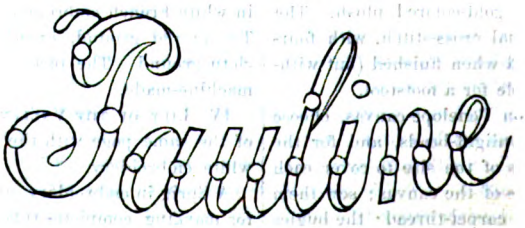
PLUSH COVER: WITH CROSS-STITCH INSERTION.

BY MRS. JANE WEAVER.



Cross-stitch embroidery is no longer restricted to the ornamentation of linen alone, and combinations with plush and satin are as much in vogue as they are effective. The model we give is an example of it. The new netted canvas, which is so convenient for cross-stitch work, can either be used as insertion between stripes of plush or satin, or appliquéd to these materials. Canvas of a yellow or drab tint goes best with dark-colored materials, whilst cream-white suits the more delicate shades of plush or satin. Our model has the centre and border of garnet plush, with the drab-tinted insertion worked in silks of various colors. A tasseled fringe, to match the colors of the insertion, finishes the edge of the cover. For a small table, such a cover is very elegant. The colors should harmonize with the furnishing of the room.

NAME FOR MARKING.



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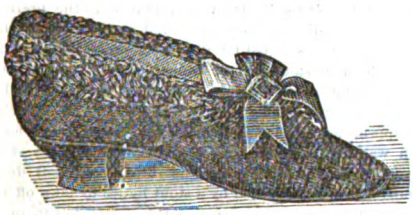
TOILETTE SLIPPER.

BY MRS. JANE WEAVER.

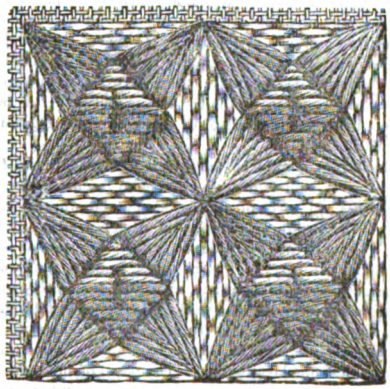


This most desirable addition to the bed-room toilette of every lady is made of quilted satin, lined with satin. The ruched edge is knitted of Angora-wool, and forms a pretty fur-like trimming, done in gray or black. A satin bow, with buckle, ornaments the top of the slipper. These slippers may be made up by a shoemaker, or they can be put on to fleece-lined soles, which can be had at any trimming-store. These latter will be without heels, which is an advantage.

MORESQUE DESIGN FOR TAPESTRY EMBROIDERY.

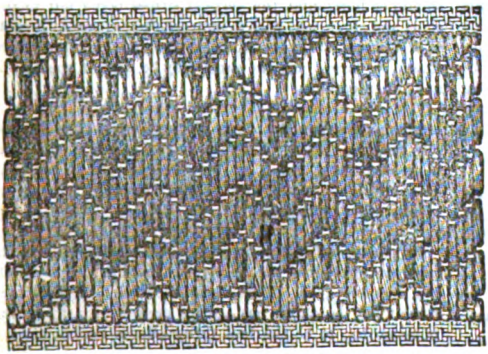
BY MRS. JANE WEAVER.

The various stitches employed in this very effective design are plainly indicated in the illustration. The different colors can be varied according to the individual taste, but should always be selected amongst the most brilliant and full-toned to suit the Moresque style.



TAPESTRY DESIGN FOR CUSHIONS, Etc.

BY MRS. JANE WEAVER.



The designs are worked with either filoselle-silk or crewels on a foundation of single-thread canvas or coarse linen. In this design, blue and light-brown filoselle-silks, in three shades, are used for the zigzag lines, and each stitch carried lengthwise over six threads of the foundation-canvas, the remaining triangles at the edges being filled up with stitches of various lengths. Canvas is much better than linen as a foundation, as the threads are more easily counted. Java-canvas will do, but the ordinary single-thread canvas is the best.

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LES MODES PARISIENNES

JUNE 1884 RECEPTION T-

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Painted by Edwin Douglas

Engraved & Printed by Illman Brothers

"I CARE FOR NOBODY."

SEE THE STORY "OLD AS THE HILLS"

Engraved expressly for Peterson's Magazine

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Daisy Dish: Desigr

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1 for Table Scarf

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SUFFERING "PENANCE."

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CHILDREN'S FASHIONS FOR JULY. HAT. BATHING-DRESS.

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WALKING-DRESS. BONNET. PELERINE-MANTLE.

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VISITING-DRESS. HAT. FICHU.

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WALKING-DRESS. BONNET. SUMMER JACKET.

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WALKING-DRESS. HAT. COLLARETTE.

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TABLE-CLOTH: CASHMERE APPLIQUÉ ON VELVET.

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DESIGN FOR EMBROIDERY OR PAINTING.

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FASHIONABLE SUMMER TOILET.

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